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## CORRESPONDENCE

### THE SOURCE OF A PASTORAL ECLOGUE ATTRIBUTED TO FRANCISCO DE FIGUEROA

A pastoral eclogue consisting of twenty-three *estancias*, ascribed to Francisco de Figueroa in a manuscript of the Real Biblioteca, was first published by Sedano in his *Parnaso español*.<sup>1</sup> The authority of a single manuscript, or even of several manuscripts, is not sufficient, without further evidence, to decide the authorship of Spanish poems of the sixteenth century, and besides, Sedano's inaccuracies are notorious.<sup>2</sup>

The poetical names of Tirsi, Damon, and Fili, which appear in this composition, occur so frequently in pastoral verses of the sixteenth century that they cannot settle definitely the question of authorship.

On a cliff overlooking the Tagus, the shepherd Tirsi laments the absence of his beloved Fili. Her indifference to his love leads him to yearn for death as a release from his anguish. She is ever present in his dreams, and his awaking brings only heart-breaking disillusion. Unable to bear any longer his grief, he stabs himself to the heart. His friend, Damon, who has heard his laments, tenderly weeps over the blood-stained body of Tirsi, reproaches him for having concealed his secret from him, prepares his body for burial, and writes an epitaph for his grave.

The first sixteen *estancias* seem to be original. The last seven *estancias*, which describe Tirsi's death and Damon's grief, are a graceful translation of the latter part of the second eclogue of Antonio Tebaldeo, a well-known Italian poet, whose verses were first published in the year 1499, and who died in 1537. Except for the fact that the names of the shepherds are reversed, the Spanish text follows closely the Italian original.

By a curious coincidence, it was this same second eclogue of Antonio Tebaldeo that served as the source of Juan del Encina's *Égloga de tres pastores*.<sup>3</sup> A comparison of Encina's play with this

<sup>1</sup> Madrid, 1770, iv, 82. It is also included in Don Ramón Fernández's edition of the *Poetas de Francisco de Figueroa*, Madrid, 1785, pp. 31-37.

<sup>2</sup> This composition is attributed to Francisco de Figueroa in a manuscript described by Gallardo, *Ensayo*, iii, cols. 239-240. Señor Menéndez Pidal, in an article entitled *Observaciones sobre las poesías de Francisco de Figueroa*, published in the *Boletín de la Real Academia Española*, ii (1915), 303, regards the question of authorship as unsettled.

<sup>3</sup> J. P. W. Crawford, *The Spanish Pastoral Drama*, Philadelphia, 1915, pp. 34-40.

pastoral eclogue dealing in part with the same material offers an interesting illustration of the difference in the methods employed by the poets of the old and new school in Spain of the sixteenth century.

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### ON THE *March of the Lion*

Through the courtesy of J. Paul de Castro, Esq., of London, I have at last secured a copy of the long missing *March of the Lion* to which I refer in my edition of Henry Fielding's *Covent-Garden Journal*, I, 59. It is the foulest pamphlet I have ever read, and I am therefore reluctant to rescue it from oblivion; but I do wish to put on record one or two facts that I have found interesting.

Among the numerous dainty paragraphs devoted to Fielding is one which refers to his "distant chattering teeth." Even his worst enemies did not deny Fielding the possession of a few teeth however distant, and one should not take too literally Smollett's and Hogarth's testimony (see my edition of the *Journal*, I, 4, n. 3.) concerning Fielding in the days of his decline.

Another interesting paragraph satirizes at length the Fool, the Author of the *Daily Gazetteer*. Politically Fielding and the Fool had long been enemies, and in 1752 the latter was still actively hostile. (See the *Journal*, No. 15, page 3, column 3). From the *March of the Lion* we learn that the Fool was a Scotchman, and from the *Pasquinade* (1753), page 21, line 195, *note*, we learn that he was "laborious Shiells . . . sometime ago Amanuensis to Mr. Johnson . . ." Sam Johnson's R. Shiells, one of the Scotchmen who helped compile the *Dictionary*! Of Shiel's predecessor and successor in the editorial chair I know nothing, nothing about his own career as a journalist; but I am gratified to discover that in 1752-3 the Fool was not, as I suspected, Tobias Smollett, but a less renowned fellow countryman.

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### A REFERENCE TO "HUON" IN BEN JONSON

The first act of Ben Jonson's *Magnetic Lady* ends with a dialogue between Mr. Damplay and "a Boy of the House" in the course of which the Boy, speaking very probably for the author himself, attacks the absurdity of romantic plots, and proceeds to outline the following incidents as characteristic:

. . . So if a Child could be borne, in a *Play*, and grow up to a man, i' the first Scene, before he went off the Stage: and then after to come